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PICASSO

Sixty years of Graphic Arts

PICASSO

Sixty years of Graphic Arts

commemorating his 85th birthday

PUBLISHED BY THE LONDON ARTS GROUP

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INTRODUCTION

Although Picasso learned painting and drawing in childhood from his father who was a professional artist and teacher, he acquired his many-sided proficiency in the graphic arts by stages in the course of his adult life. In this he has been indebted to the example of his fellow artists and above all to the friendly assistance of such French master printers as Louis Fort, Roger Lacourière and Fernand Mourlot. Today he commands the entire spectrum of the graphic arts—from the traditional crafts of etching and dry point to the recent innovations of lithographic collage and linocutting.

In 1899, while Picasso was still living in Barcelona, his friend Ricardo Canals introduced him to etching. But the single plate made that year, *El Zurdo* or *The Picador*, seems not to have satisfied him: only one proof is known and the artist has changed its character by filling in the open areas with watercolour and varnishing the result. Five years later, however, he took up etching again, producing an early masterpiece, *The Frugal Repast*, that sums up his first phase of work, in which a strong vein of social comment on the misery of the poor links up directly with the artist's personal struggles to establish himself. Shortly afterwards his work modulated from the sombre melancholy of this initial phase, which is known as the Blue Period, into a livelier and more accessible idiom, the 'Rose Period'. As in *The Frugal Repast*, the prints of the Rose Period mirror the subject matter of the paintings executed at the same time: clowns, acrobats and horses deriving from Picasso's repeated visits to the Medrano Circus in Paris. In 1913 the art dealer and publisher Ambroise Vollard gathered together fifteen of Picasso's finest plates from the early years in Paris and republished them under the title *Les Saltimbanques;* these comprise the first graphic cycle in Picasso's work.

By the time of Vollard's publication Picasso had already moved far beyond the *fin-de-siècle* preoccupations of his Blue and Rose Periods. In association with the French painter Georges Braque he had created Cubism, a new style that represents one of the major turning points in the history of Western art. With the ultimate aim of achieving a new kind of formal harmony the Cubist experimenters acted first to shatter the integrity of the perspectival presentation of forms on a two-dimensional surface. After this initial phase of exploration, known as Analytic Cubism, the forms were reintegrated in accordance with new geometrical principles of organisation; the point of arrival of this evolution is known as Synthetic Cubism. Although Picasso later departed from the austere discipline of the Cubist idiom in favour of new experiments, he has always been able to draw on the solutions worked out in this

phase—the 'heroic years' of Cubism, 1907–15—as a source of creative strength. The feverish activity of this period left little time for printmaking, but the few plates Picasso produced then belong at the heart of his artistic concerns and they are consequently much sought after by collectors today.

During World War I Picasso evolved a calm linear manner of great elegance that is generally called his neo-classic style. For a considerable period Cubist works alternated with compositions in the neo-classic vein, but after the war the latter became dominant. The etchings and dry-point plates of the 1920's, mostly portraits and beach scenes, are usually neo-classic in style. In the meantime Picasso had established a connexion with Diaghilev's Russian Ballet and he designed the sets and costumes for several of its productions. He was also in increasing demand as a contributor to illustrated books.

The 1930's represent the first great climax of Picasso's career as a printmaker. Vollard's previous interest in the artist's work was piqued by the competition of a young Swiss publisher, Albert Skira. In 1931 Vollard's splendid edition of Balzac's *Chef-d'oeuvre inconnu* with etchings and woodcuts by Picasso was capped by Skira's *Les Métamorphoses d'Ovide* containing thirty etchings by the master. The edition of Ovid's famous poem dealing with the mythological transformations of human beings into animals and plants is the first classical text illustrated by Picasso. It introduces us to a world of subject matter that was to be of great importance in the following decades of Picasso's work; this world evokes a vision of a primeval Mediterranean civilisation where the rhythm of human life is conditioned by basic natural forces. Although the major accents of this ideal world are those of joy and harmony, the passions are not ignored and scenes of violence and conflict occur. (It is worth noting in passing that Picasso's concept of an idealised Mediterranean existence is closely akin to D. H. Lawrence's imaginative sketches of ancient Italy in such books as *Etruscan Places*.) Vollard, however, was not to be outdone by Skira's coup and he commissioned the stupendous series of one hundred plates that is now known as the Vollard Suite. This cycle of prints, many of which treat the perennial theme of the artist and his model, probably represents Picasso's greatest single achievement in the graphic arts.

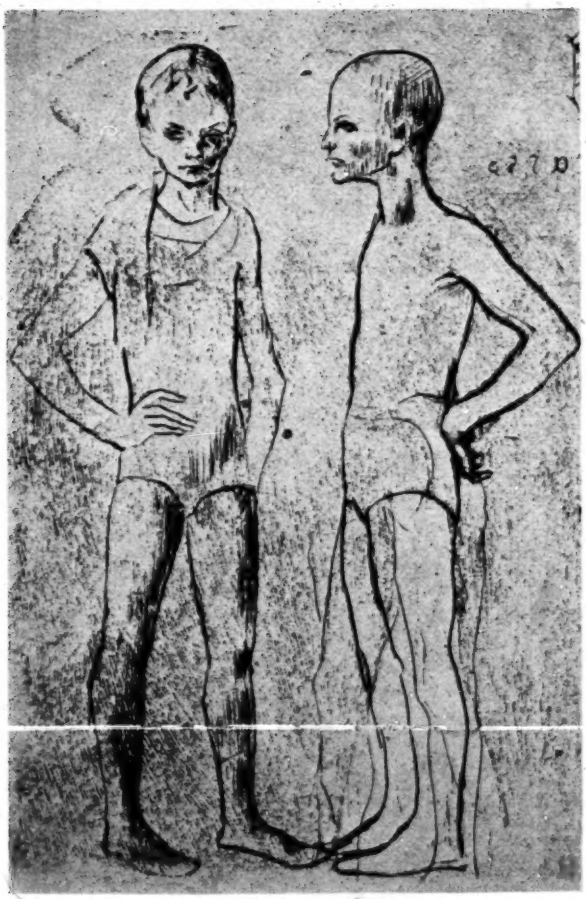
Another work commissioned by Vollard but issued after his death by the publisher Fabiani is the set of animal portraits Picasso created to accompany an edition of Buffon's *Natural History*. Picasso has always been interested in animals and his shrewd observations of them form

an amusing sideline in his *oeuvre*. Here for once the animals are in the limelight.

During World War II Picasso's name figured prominently on the list of artists banned by the Nazis. Although he was allowed to work in his studio so long as he did not exhibit, the period was unpropitious for the joint effort that is required in the graphic arts and Picasso's production in this medium during the war years is understandably small. But late in 1945 he began to frequent the lithographic atelier of the master printer Fernand Mourlot. Picasso had not produced any lithographs for fifteen years, but the visits soon engaged his full attention and he would work without stopping for as long as twenty hours. His new passion for lithography persisted after he had settled in the South of France and the lithographs do full justice to the post-war Arcadian phase celebrating the joy of living. After the dryness and severity of the paintings of the war years the subject matter of these works reverts to the vision of primeval Mediterranean life that first emerged in the neo-classic works of the 1920's. Later prints, however, reflect the problems and tribulations of the artist's personal life. These culminated in the 1963 cycle on *The Painter and His Model*—an indefatigable exploration of the classic theme in deeply personal terms.

As the foregoing remarks suggest there is no major phase of Picasso's career that is not documented by his work as a printmaker. Surveying his output as a whole, however, we note two major peaks, the 1930's and the period after World War II. Both phases are marked by a quickening of Picasso's characteristic preoccupation with the varied technical possibilities of the graphic media. At the same time they show his abiding concern with man's often thwarted, yet always renewed effort to achieve harmony with nature and with his fellow creatures.

CHRONOLOGY



Les deux Saltimbanques
Dry point—1905

1881
Pablo Ruiz Picasso, born on October 25 in Málaga, southern Spain, son of María Picasso López and José Ruiz Blasco, an artist and teacher at the San Telmo school of art.

1891
Moves with family to La Coruña in Galicia, where his father teaches at the Da Guarda art school.

1893–94
Debut as an artist, under his father's guidance.

1894
Family settles in Barcelona, where Pablo undertakes advanced work at the academy of La Lonja.

1896
First studio in Barcelona.

1897
Joins the circle of artists and writers who meet in the Bohemian café *Els Quatre Gats*. Makes 25 portrait drawings of his friends that are hung on the walls of the café; these provoke the first article on Picasso's work. In October, admitted to the Royal Academy of San Fernando, Madrid.

1898
After an attack of scarlet fever, leaves Madrid to convalesce at Horta de Ebro.

1899
In Barcelona again. His first etching, *El Zurdo*.

1900
Drawings published in the magazine *Joventut*. First visit to Paris.

1901
In Madrid founds with F. Soler the magazine *Arte Joven*, which lasts for five issues. Second trip to Paris, where his work is shown at Vollard's gallery. Beginning of his Blue Period.

1902
Third trip to Paris; meets Max Jacob.

1904
Settles in Paris in the building known as the *Bateaulavoir*, 13, Rue Ravignan (now 13, Place Émile-Goudeau).

Satyr and sleeping woman–Aquatint–Vollard suite–1936

1905
Beginning of his Rose Period.

1906
Influence of Iberian sculpture. First steps on the path that was to lead to Cubism.

1907
Meets D.-H. Kahnweiler, who becomes Picasso's dealer and close friend.

1909
Beginning of first or analytic phase of Cubism.

1911
Kahnweiler publishes Max Jacob's *Saint-Matorel* illustrated with etchings by Picasso.

1912
Synthetic Cubism.

1913
Contributes to the Armory Show in New York.

1917
Goes with Cocteau to Rome, where he designs scenery and costumes for Diaghilev's ballet production *Parade*. Meets Igor Stravinsky.

1918
Marries Olga Koklova, a dancer in the Russian Ballet.

1919
Visits London for production of the ballet *The Three-cornered Hat* for which he designed the décor and the costumes. First lithographs.

1920
Designs for Stravinsky's *Pulcinella*. Neo-classical themes dominant.

1921
Birth of his son Paulo. Return to synthetic Cubism in *The Three Musicians*.

1925
Beginning of new style paralleling Surrealism.

1927
Illustrations for Balzac's *Le chef-d'oeuvre inconnu*.

1930
Makes etchings, including the illustrations for *Les Métamorphoses d'Ovide*. Acquires the Château de Boisgeloup.

1933–34
Intensive phase of work in the etching medium.

1936
After the outbreak of the Spanish Civil War Picasso is named director of the Prado Museum.

1937
Paints *Guernica*, which is exhibited in the Spanish pavilion of the Paris World's Fair.

1939
Large retrospective exhibition at The Museum of Modern Art, New York. Experiments with the colour aquatint medium.

1941
Writes a Surrealist play, *Le désir attrapé par la queue*.

1942
Publication by Fabiani of Buffon *Histoire naturelle*.

1944
After the Liberation, exhibits in the Salon d'Automne.

1945
Beginning of his lithography work in Mourlot's atelier.

1946
Autumn in Antibes, where he creates a series of works on the joy of living.

1947
Takes up ceramics in the Ramié workshop in Vallauris. Birth of his son Claude.

1949
Publication of Prosper Merimée, *Carmen*. Birth of his daughter Paloma.

1953
Large retrospective exhibitions in Lyon, Rome, Milan and São Paulo.

1954
Exhibition of graphic work in Zurich and Geneva.

1955
Acquires villa, *La Californie*, at Cannes.

1957
Retrospective exhibition at The Museum of Modern Art, New York. Series of variations on Velázquez' *Las Meninas*.

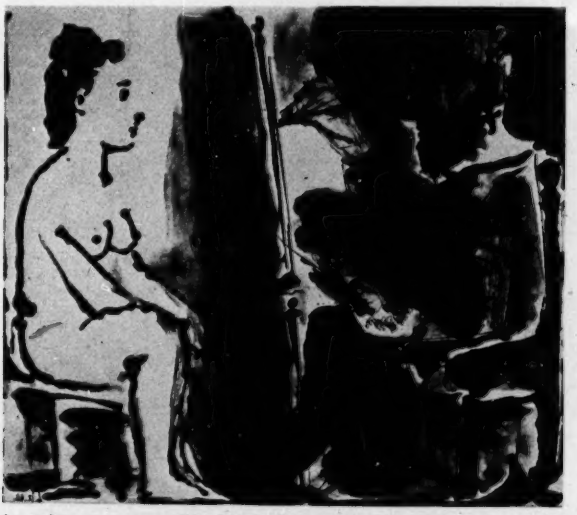
1959
Mural for Unesco headquarters in Paris. Acquires the Château de Vauvenargues near Aix-en-Provence.

1961
Variations on Manet's *Déjeuner sur l'herbe*. Marries Jacqueline Roque.

1962
Series on theme of the Rape of the Sabines.

1963–65
Series of plates, *The Painter and His Model*.

Grand tête de femme au chapeau orné
linocut-1962



Le peintre et son modèle–Artist's Studio–engraving and aquatint–1963

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This catalogue has been compiled to illustrate a retrospective exhibition of Picasso's graphic arts following Picasso's 85th birthday and to complement the major Picasso retrospective exhibitions at the Grand Palais and Petit Palais in Paris and at the County Museum in Los Angeles. This exhibition has been arranged chronologically since the historical development of Picasso's art evidences his personal achievements as well as his profound influence upon his contemporaries. In the catalogue no attempt has been made to illustrate every item. Rather, a comprehensive selection has been made which captures the high points of his graphic work and serves as a permanent record of the exhibition.

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Measurements: Height precedes width. Measurements extend to the plate mark when this shows; in the case of lithographs or linocut, to the edge of the worked area. When the paper has been cut so that the plate mark is not visible, the measurement is to the edge of the paper. Measurements are given in inches.

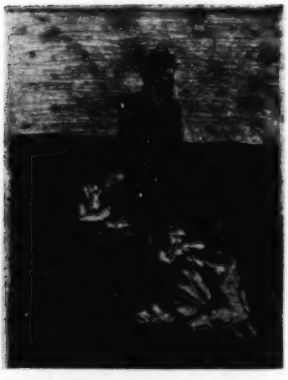
Dates: The date given for the individual plates refer to the period when they were worked on by Picasso, so far as is known. Publication often occurred later; when this is known it is given. In many cases, of course, publication took place very soon after the plate was made.

LES SALTIMBANQUES

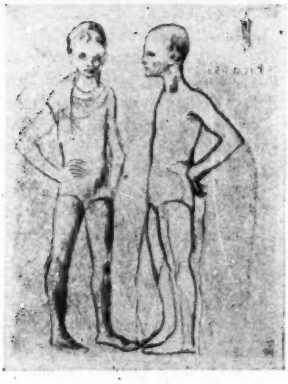
Made in 1904 and 1905; published by Ambroise Vollard in 1913 in an edition of 27 or 29 on Japon and 250 on Van Gelder, none of which were signed or numbered. These impressions are on Van Gelder.

CATALOGUE

1
LE REPAS FRUGAL 1904
Etching. $18\frac{1}{2} \times 14\frac{7}{8}$. G.2 iib.
This plate, which marks the true beginning of Picasso's career as a printmaker (only one impression is known of a previous etching of 1899), shows a fully developed sense for the medium combined with superb draughtsmanship. The elongated figures of the blind man and his companion recall the work of El Greco which influenced Picasso during his Blue Period.



2
LES PAUVRES 1905
Etching. $9\frac{5}{16} \times 7\frac{1}{16}$. G.4 iib.



3
LES DEUX SALTIMBANQUES 1905
Dry point. $4\frac{13}{16} \times 3\frac{5}{16}$. G.6 b.

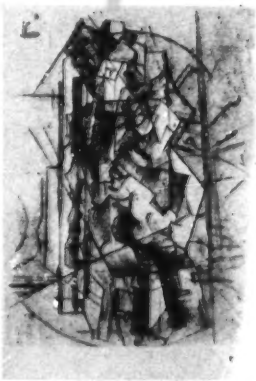
◁4
TÊTE DE FEMME,
DE PROFIL 1905
Dry point. $11\frac{1}{2} \times 9\frac{7}{8}$. G.7 b.

5
LES SALTIMBANQUES 1905
$11\frac{3}{8} \times 12\frac{7}{8}$. G.9 b.
In 1905, the sombre tones of Picasso's Blue Period gave way to the more tender melancholy of his Rose Period. The subject matter of this plate, like the two that follow, reflects the visits Picasso and his friends made to the Medrano Circus in Paris.

◁6
AU CIRQUE 1905
Dry point. $8\frac{3}{8} \times 5\frac{1}{4}$. G.11 b.

7
LE SALTIMBANQUE
AU REPOS 1905
Dry point. $4\frac{1}{4} \times 3\frac{3}{4}$. G.12 b.

8
LA TOILETTE DE
LA MÈRE 1905
Etching. $9\frac{1}{4} \times 16\frac{11}{16}$. G.15 b.
In 1913 Guillaume Apollinaire described this plate as follows: "In a square room paternity transfigures the harlequin whose wife bathes with cold water and admires her figure as frail and slim as her husband's. . . . Charming lilts mingle and somewhere soldiers curse the coming of day."



◁9
LA DANSE 1905
Dry point. $7\frac{1}{8} \times 9\frac{3}{16}$. G.18 b.

(End of Les Saltimbanques)

◁10
DEUX FIGURES NUES 1909
Dry point. $5\frac{3}{16} \times \frac{5}{16}$. G.21 iiib.
Signed. One of the edition of 100 published by Kahnweiler. Although Picasso's interest in Negro sculpture was waning and he had entered upon the path that was to lead to Cubism, his interest in sculptural values is still strongly marked. The diagonal emphasis achieved through the massing of lines produces a powerful design.

◁11
L'HOMME AU CHIEN 1914
Etching. $10\frac{3}{8} \times 8\frac{1}{8}$. G.39 iii.
Signed. One of the edition of 100 printed subsequent to Geiser. The man is reading a newspaper and part of the words *Le Journal* are visible. The introductions of typographic symbols is a characteristic device of synthetic Cubism.

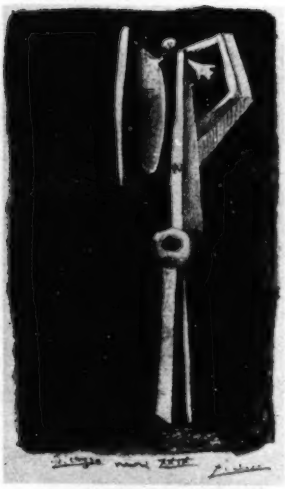
◁12
L'HOMME À LA GUITARE 1915
Engraving. $5\frac{1}{4} \times 4\frac{1}{4}$. G.51 ix.
Published by Marcel Guiot in 1929. Numbered 34/100. In this small plate the Cubist preoccupations with the analysis of volume and planar relationships reaches are markable height of development.

◁13
LES TROIS BAIGNEUSES 1922/23
Dry point. $7 \times 5\frac{1}{4}$. I.G.106.
Signed. One of the edition of 100 printed subsequent to Geiser.

◁14
MATERNITÉ 1924
Etching. $19\frac{1}{4} \times 19\frac{1}{4}$.
Signed and numbered 4/50. On Arches. Not recorded by Geiser. The figures represent Picasso's first wife, Olga Koklova, and his son Paolo.

◁15
HOMME ET FEMME 1927
Etching. $7\frac{1}{4} \times 11$. G.118 b.
Signed and numbered 170/250.

◁16
FIGURES 1927
Etching. $7\frac{1}{4} \times 11$. G.122.
Signed and numbered 10/50. Published by Leiris in 1961. On Arches.



◁ 17

FIGURE 1929

Lithograph. $9\frac{1}{2} \times 5\frac{1}{2}$. G.246. Signed. One of the edition of 300 on vélin. Issued as a supplement to the review *Le manuscrit autographe* (No. 21, May–June 1929). This plate represents a rare example in the graphic medium of Picasso's formal studies of standing forms, sometimes collectively termed the "Bone Period". Influence from the Surrealism of Tanguy and Miró is evident.

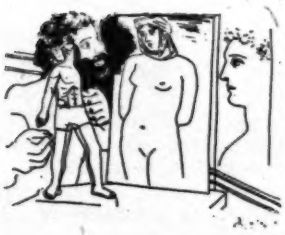
LE CHEF-D'OEUVRE INCONNU DE BALZAC

Published by Vollard in 1931. Apart from the edition of the book a separate edition of the plates was printed on Van Gelder, from which these impressions come. Balzac's story of the artist whose portrait of his model becomes more and more abstract through repeated reworking has appealed to many 20th-century artists as a paradigm of the transformation process in art. It also illuminates the close relation between creation and destruction.

◁ 18

TAUREAU ET CHEVAL

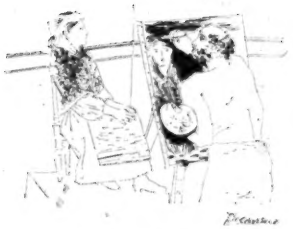
Etching. $7\frac{3}{4} \times 11$. G.125 b. Signed and numbered 4/99. The confrontation of bull and horse often recurs in Picasso's work. The bull, strong and aggressive, and the horse, vulnerable and gentle, can be read as symbols of the contrast between male and female or the struggle between good and evil. The theme reaches its culmination in the great mural *Guernica*.

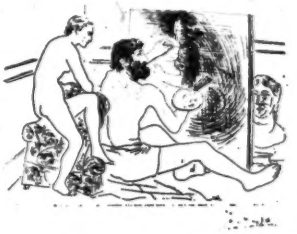


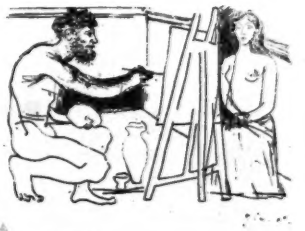
◁ 19

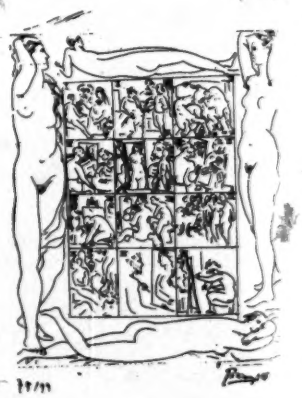
SCULPTEUR MODELANT

Etching. $7\frac{3}{4} \times 10\frac{7}{8}$. G.127 b. Signed and numbered 24/99.









◁20
PEINTRE CHAUVE DEVANT SON CHEVALET
Etching. 7¾ × 11. G.128 b.
Signed and numbered 24/99.

◁21
PEINTRE TRAVAILLANT
Etching. 7⅞ × 11. G.130 b.
Signed and numbered 24/99.

◁22
PEINTRE DEVANT SON CHEVALET
Etching. 7⅞ × 11. G.134 b.
Signed and numbered 24/99.

◁23
TABLE DES EAUX – FORTES
Etching 14⅞ × 11¾. G.135 ib.
Signed and numbered 75/99.
In addition to the signed and numbered plates, we also have the complete unsigned edition containing 13 plates on Rives. This is number 251 out of an edition of 351. Apart from the etchings in classical style, there are 67 woodcuts – Cubist, classical and calligraphic. The last group includes 16 taken from a sketch-book of 1924 filled with drawings consisting of large dots connected by lines. These abstract forms are remarkably prophetic of some of the leading artistic trends since World War II.

LES METAMORPHOSES D'OVIDE

Published by Albert Skira in 1931. These impressions are on parchment, unsigned, as were all the separate plates. Geiser's statement that only one impression of each plate was printed must be mistaken, since in one case there are two in our possession. Most of these do not show their platemarks, which disappeared when the sheets were cut down to approximately uniform sizes. The linear idiom of these plates, though based on the classicism evolved by Picasso immediately after the Cubist Period, shows something of the emotional tension that was to lead to the *Guernica* of 1937. The resulting combination of calm grace and compulsive force is appropriate to Ovid, whose interest in action and violence makes him one of the most "modern" of the Latin poets.

24
TROIS TÊTES D'HOMMES 1931
Etching. 12⅞ × 10⅛. G.143 b.

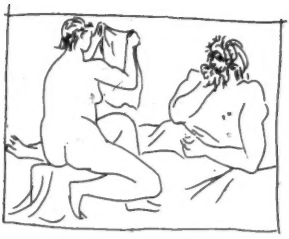
25
DEUCALION ET PYRRA CRÉENT UN NOUVEAU GENRE HUMAIN
Etching. 12¼ × 8⅛. G.144 b.

26
PROFIL ET TÊTE DE FEMME 1931
13 × 10¼. G.145 b.

27
CHUTE DE PHAÉTON 1930
Etching. 12¼ × 8⅛. G.146 b.

28
TÊTES 1931
Etching. 13⅛ × 10¼. G.147 b.

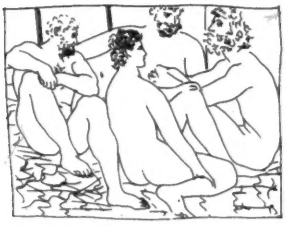
◁29
TROIS FEMMES NUES 1931
Etching. 13⅜ × 10⅜. 149 b.



30
LES FILLES DE MINYAS 1930
Etching. 12¼ × 8¾. G.150 b.

31
QUATRE TÊTES D'HOMMES 1931
Etching. 12¾ × 10⅜. G.151 b.

◁32
HOMME ET FEMME NUE TENANT UN LINGE 1931
Etching. 13⅜ × 10½. G.153 b.



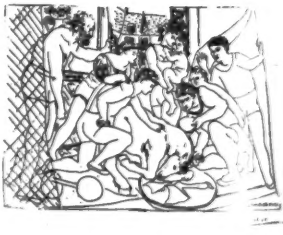
◁33
QUATRE HOMMES NUS ASSIS 1931
Etching. 13 × 10¼. G.155 b.

◁34
CÉPHALE TUE PAR MÉGARDE SA FEMME PROCRIS 1930
Etching. 12⅜ × 8¾. G.156 b.

35
TÊTE D'UN HOMME ET D'UNE FEMME VOILÉE 1931
Etching. 12⅞ × 10¼. G.157 b.

36
TROIS FRAGMENTS DE TÊTES 1931
Etching. 13¼ × 10¼. G.159 b.

37
QUATRE FEMMES EN FUITE 1931
Etching. 13¼ × 10¼. G.161 b.



38
FEMME ASSISE ET CHEVAL 1931
Etching. 13¼ × 10¼. G.163 b.

39
DEUX LUTTEURS OBSERVÉS PAR TROIS FEMMES NUES 1931
Etching. 13⅛ × 10⅛. G.165 b.

40
RÉCITS DE NESTOR SUR LA GUERRE DE TROIE 1930
Etching. 12¼ × 8⅞. G.166 b.

41
DEUX FEMMES NUES 1931
Etching. 13¼ × 10¼. G.167 b.

42
POLYXÈNE EST ÉGORGÉE SUR LA TOMBE D'ACHILLE 1930
Etching. 12¾ × 8⅛. G.168 b.

43
VERTUMNE POURSUITE POMONE DE SON AMOUR 1930
Etching. 12¼ × 8⅛. G.170 b.

44
DEUX TÊTES DE FEMME 1931
Etching. 12½ × 10⅛. G.171 b.

45
NUMA SUIT LES COURS DE PYTHAGORE 1930
Etching. 12¼ × 8⅛. G.172 b.

46
DEUX EX-LIBRIS 1930
Etching. 5½ × 7⅛. G.198.
Signed and numbered 11/15. One of the edition of 15 with added dedication to Max Pellequer. Printed subsequent to Geiser.

47
DEUX FEMMES NUES DANS UN ARBRE 1931
Etching. 14¾ × 11¼. G.204.
On Arches. An edition of 100 (not mentioned by Geiser) was published some years later.

48
CHEVAL MOURANT ENTOURÉ D'UNE FAMILLE DE SALTIMBANQUES 1931
Etching. 8¾ × 12¼. G.204, G.206 ii.
Signed. On Arches. One of the edition of 100 printed subsequent to Geiser.

THE VOLLARD SUITE

The Vollard suite was commissioned by Ambroise Vollard in 1931, and the 100 plates were completed in 1937. These impressions are from the edition of 240 on Montval, watermarked "Vollard" or "Picasso". Sheet size is 13¾ × 17 $\frac{5}{16}$. All are signed in pencil. Although this remarkable set of prints covers a period of seven years, no less than 63 of them were made during the spring of 1933 – an extraordinary burst of activity even for Picasso. The subject matter comprises a series of variations on five themes: Rembrandt, the Sculptor's Studio, the Battle of Love, the Minotaur, and the Blind Minotaur. The suite is completed with three portraits of Vollard.

49
SEATED NUDE CROWNED WITH FLOWERS 1930
Etching. 12¾ × 8¾. B.1.

50
SEATED NUDE CROWNING HERSELF WITH FLOWERS 1930
Etching. 12¼ × 8¾. B.2.

51
MAN UNVEILING A WOMAN 1931
Dry point. 14 $\frac{7}{16}$ × 11 $\frac{7}{16}$. B.5.

52
TWO SCULPTORS BEFORE A STATUE 1931
Etching. 8¾ × 12 $\frac{5}{16}$. B.7.

53
TWO NUDES RESTING 1931
Dry point. 11$\frac{13}{16}$ × 14$\frac{1}{4}$. B.10.

◁54
TWO CATALAN MEN 1933
Etching. 9$\frac{5}{16}$ × 11$\frac{13}{16}$. B.12.

◁55
FOUR CHILDREN VIEWING A MONSTER 1933
Etching and dry point. 9$\frac{5}{16}$ × 11$\frac{1}{4}$. B.13.

56
BULLFIGHT 1933
Dry point. 9$\frac{3}{4}$ × 11. B.16.

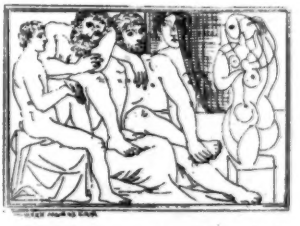
57
NUDE AND TAMBOURINE PLAYER 1934
11 × 7$\frac{13}{16}$. B.19.

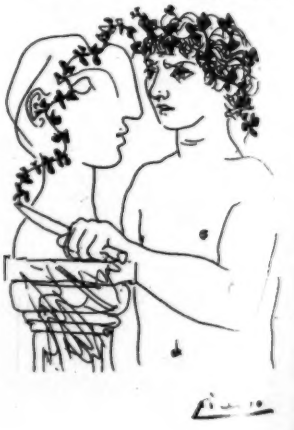
58
TWO MEN WITH MINOTAUR AND SCULPTURED BIRD c. 1935
Etching and aquatint. 9$\frac{3}{4}$ × 13$\frac{3}{4}$. B.24.

◁59
BOY WATCHING OVER SLEEPING WOMAN BY CANDLELIGHT c. 1935
Etching and aquatint. 9$\frac{5}{16}$ × 11$\frac{13}{16}$. B.26.

◁60
SATYR AND SLEEPING WOMAN 1936
Etching and aquatint. 12$\frac{1}{4}$ × 16$\frac{7}{16}$. B.27.

61
EMBRACE 1933
Dry point. 11$\frac{3}{4}$ × 14$\frac{1}{4}$. B.30.





62
TWO NUDES AND PORTRAIT OF REMBRANDT 1934
Combined technique. $10\frac{7}{8} \times 7\frac{1}{4}$. B.35.

63
SCULPTOR SEATED, RECLINING MODEL, AND STATUE OF MAN c. 1933
$10\frac{1}{2} \times 7\frac{3}{4}$. B.27.

64
SEATED MODEL AND SCULPTOR STUDYING SCULPTURED HEAD c. 1933
Etching. $10\frac{1}{2} \times 7\frac{3}{4}$. B.38.

65
SCULPTOR AND MODEL SEATED BEFORE A SCULPTURED HEAD c. 1933
Etching. $10\frac{1}{2} \times 7\frac{3}{4}$. B.39.

◁66
SCULPTOR AND MODEL VIEWING STATUE OF SEATED WOMAN c. 1933
Dry point. $12\frac{1}{2} \times 7\frac{1}{4}$. B.40.

◁67
TWO SCULPTORS, MALE AND FEMALE MODEL, AND SCULPTURE 1933
Etching. $7\frac{3}{8} \times 10\frac{1}{2}$. B.41.

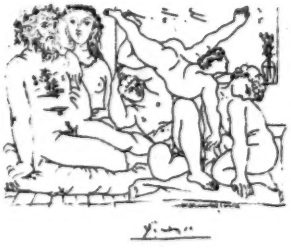
68
TWO WOMEN BEFORE SCULPTURED HEAD 1933
Etching. $10\frac{1}{2} \times 7\frac{3}{4}$. B.42.

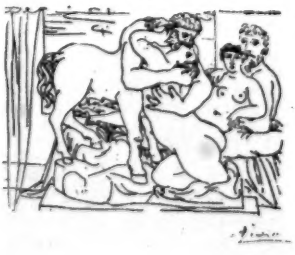
69
SEATED NUDE WITH PAINTING AND SCULPTURED HEAD 1933
Etching. $10\frac{5}{16} \times 7\frac{1}{4}$. B.43.

70
SCULPTOR AND SEATED MODEL 1933
Etching. $10\frac{1}{2} \times 7\frac{3}{4}$. B.45.

◁71
YOUNG SCULPTOR AT WORK 1933
Etching. $10\frac{1}{2} \times 7\frac{3}{4}$. B.46.

72
SEATED SCULPTOR AND TWO SCULPTURED HEADS
Etching. $10\frac{1}{2} \times 7\frac{3}{4}$. B.48. 1933





◁73
SCULPTOR EXAMINING SCULPTURED HEAD 1933
Etching. $10\frac{1}{2} \times 7\frac{3}{4}$. B.49.

74
SCULPTOR, MODEL WEARING MASK, AND STATUE OF STANDING NUDE 1933
Etching. $10\frac{1}{2} \times 7\frac{3}{4}$. B.50.

75
SCULPTOR, MODEL, AND STATUE OF A NUDE HOLDING DRAPERY 1933
Etching. $10\frac{1}{2} \times 7\frac{3}{4}$. B.51.

76
SCULPTOR AND RECLINING MODEL AT A WINDOW VIEWING A SCULPTURED TORSO 1933
Etching. $7\frac{3}{8} \times 10\frac{1}{2}$. B.53.

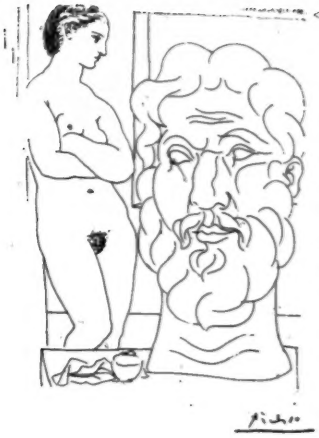
◁77
SCULPTOR AND MODEL WATCHING THREE ACROBATS 1933
Etching. $7\frac{1}{2} \times 10\frac{1}{2}$. B.54.

78
SCULPTOR, RECLINING MODEL, AND SCULPTURE OF A HORSE AND YOUTH 1933
Etching. $7\frac{3}{8} \times 10\frac{9}{16}$. B.55.

79
SCULPTOR AND RECLINING MODEL VIEWING SCULPTURE OF BULL AND TWO HORSES 1933
Etching. $7\frac{1}{2} \times 10\frac{1}{2}$. B.57.

◁80
SCULPTURE AND MODEL WITH STATUE OF A CENTAUR KISSING A GIRL 1933
Etching. $7\frac{3}{8} \times 10\frac{1}{2}$. B.58.

81
SCULPTOR SEATED BY A WINDOW, WORKING FROM A MODEL 1933
Etching. $7\frac{3}{8} \times 10\frac{1}{2}$. B.59.

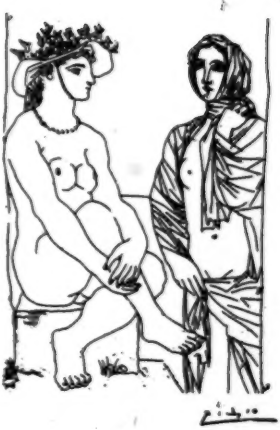


82
MODEL AND SCULPTURED HEAD 1933
Etching. $10\frac{1}{2} \times 7\frac{1}{8}$. B.61.

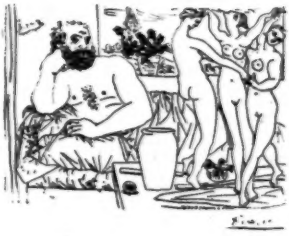
83
SCULPTOR AND RECLINING MODEL VIEWING SCULPTURED HEAD 1933
Etching. $7\frac{3}{8} \times 10\frac{1}{2}$. B.62.

84
SCULPTOR AND RECLINING MODEL BY A WINDOW VIEWING SCULPTURED HEAD 1933
$7\frac{3}{8} \times 10\frac{1}{2}$. B.63.

85
RECLINING SCULPTOR AND MODEL BY A WINDOW, VIEWING A SCULPTURE
Etching. $7\frac{3}{8} \times 10\frac{1}{2}$. B.64. 1933



86
SCULPTOR AND MODEL RECLINING BY A WINDOW AND SCULPTURED HEAD
$7\frac{3}{8} \times 10\frac{1}{2}$. B.6.5 1933



87
MODEL KNEELING BY A WINDOW VIEWING A SCULPTURE OF NUDE FIGURES AND A HORSE 1933
Etching. $11\frac{11}{16} \times 14\frac{7}{16}$.

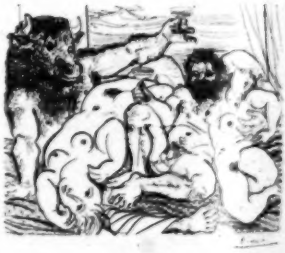
88
SCULPTOR AND MODEL BY A WINDOW 1933
Etching. $14\frac{1}{2} \times 11\frac{11}{16}$. B.68.

89
SCULPTOR AND MODEL BY A WINDOW 1933
Etching. $14\frac{1}{2} \times 11\frac{1}{2}$. B.69.

90
YOUNG GIRL WITH DRAWING OF A MALE HEAD, AND MALE SEEN FROM THE BACK 1933
Etching. $14\frac{7}{8} \times 11\frac{9}{16}$. B.71.

91
FEMALE MODEL AND TWO SCULPTURES 1933
Etching. $14\frac{13}{16} \times 11\frac{11}{16}$. B.72.

92
MODEL AND SCULPTURED FEMALE TORSO 1933
Combined technique. $10\frac{5}{16} \times 7\frac{3}{16}$. B.73.



93
MODEL AND SURREALIST SCULPTURE 1933
Etching. $10\frac{9}{16} \times 7\frac{3}{4}$. B.74.

94
SCULPTURE OF SEATED NUDE, SCULPTURED HEAD, AND VASE OF FLOWERS 1933
Combined technique. $10\frac{1}{2} \times 7\frac{9}{16}$. B.76.

95
THREE COSTUMED FIGURES VIEWING A SCULPTURED BUST c. 1934
Dry point. $11 \times 7\frac{9}{16}$. B.77.

◁96
TWO WOMEN 1934
Etching. $11 \times 7\frac{3}{4}$. B.79.

97
TWO NUDES 1934
Etching. $10\frac{15}{16} \times 7\frac{3}{4}$. B.80.

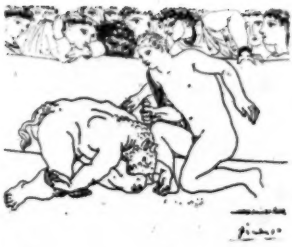
◁98
SCULPTOR AND STATUE OF THREE FEMALE DANCERS 1934
Etching. $8\frac{7}{8} \times 12\frac{5}{16}$. B.81.

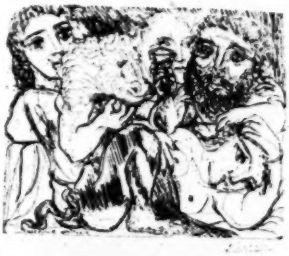
99
DRINKING MINOTAUR AND RECLINING WOMAN 1933
Etching. $10\frac{3}{8} \times 7\frac{3}{4}$. B.83.

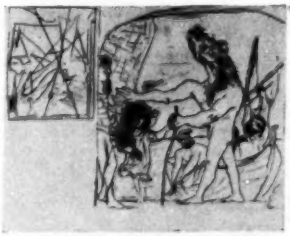
◁100
MINOTAUR CARESSING A GIRL, WITH FLUTE-PLAYER AND GIRL AT A TABLE WITH FRUIT AND A PITCHER 1933
Etching. $11\frac{3}{4} \times 14\frac{1}{2}$. B.84.

◁101
DRINKING MINOTAUR AND SCULPTOR WITH TWO MODELS 1933
Etching. $11\frac{11}{16} \times 14\frac{3}{4}$. B.85.

102
MINOTAUR ASSAULTING A GIRL 1933
Etching. $7\frac{5}{16} \times 10\frac{5}{16}$. B.87.







◁103
MINOTAUR DEFEATED BY A YOUTH IN AN ARENA 1933
Etching. $7\frac{1}{8} \times 10\frac{1}{4}$. B.89.

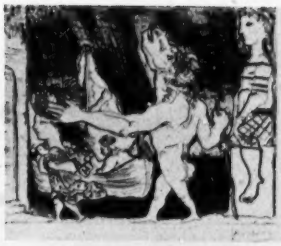
104
DYING MINOTAUR IN AN ARENA 1933
Etching. $7\frac{3}{8} \times 10\frac{1}{4}$. B.90.

◁105
MINOTAUR, DRINKING SCULPTOR AND THREE MODELS 1933
Etching. $11\frac{11}{16} \times 14\frac{1}{8}$. B.92.

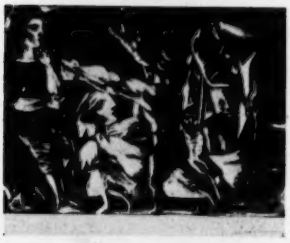
◁106
MINOTAUR KNEELING OVER A SLEEPING GIRL 1933
Dry point. $11\frac{3}{4} \times 14\frac{3}{8}$. B.93.

◁107
BLIND MINOTAUR LED BY A GIRL WITH A BOUQUET OF WILD FLOWERS 1934
Etching. $9\frac{13}{16} \times 13\frac{3}{8}$. B.94.
Upper left, sketch (upside down) for "The Death of Marat".

◁108
BLIND MINOTAUR LED BY A GIRL WITH A FLUTTERING DOVE c. 1934
Etching. $8\frac{7}{8} \times 12\frac{1}{4}$. B.95.



◁109
BLIND MINOTAUR LED BY A GIRL WITH A DOVE 1934
Etching. $9\frac{15}{16} \times 11\frac{3}{4}$. B.96.



◁110
BLIND MINOTAUR LED THROUGH THE NIGHT BY A GIRL WITH A FLUTTERING DOVE 1935
Etching and aquatint. $9\frac{1}{4} \times 13\frac{11}{16}$. B.97.

◁111
PORTRAIT OF VOLLARD I c. 1937
Etching. $13\frac{11}{16} \times 9\frac{3}{4}$. B.98.

112
PORTRAIT OF VOLLARD II 1937
Etching. $13\frac{11}{16} \times 9\frac{3}{4}$. B.99.

(End of Vollard Suite)

◁113
DEUX FEMMES DANS UN INTERIEUR 1933
Etching. $10\frac{1}{2} \times 7\frac{1}{8}$. Signed and numbered 44/50. Published by Leiris in 1961.

◁114
TÊTE DE PROFIL 1933
Etching. 7 × 6½. 10/50.
Signed and numbered 10/50.
Published by Leiris in 1961.

◁115
HOMME BARBU ET FEMME 1934
Etching. 10⅞ × 7⅞. Signed and numbered 14/25. Published by Leiris in 1961.

◁116
TROIS FEMMES 1938
Etching. 12⅛ × 8½. Signed and numbered 17/50. Published by Leiris in 1961.

L'HISTOIRE NATURELLE DE BUFFON

◁117
LE BÉLIER 1936
Etching and aquatint. 14⅜ × 11. Signed. On paper watermarked "Ambroise".

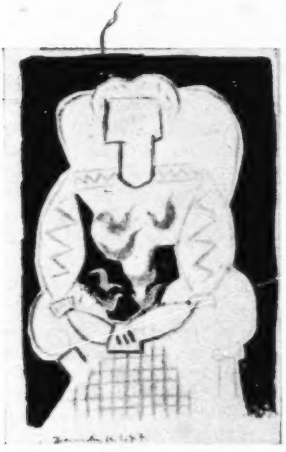
Projected by Vollard, but published by Fabiani in 1942. Picasso began the plates in 1936, but did not complete them before Vollard's death in 1939. 226 copies of the book were published. The first two impressions listed here are cut within the platemark to the size of the book. After he had decided to give up painting for a time, Picasso worked on one plate a day during May and June of 1936. He did not have any specific passage from Buffon's *Natural History* in mind, but strove to distinguish the specific characteristics of the animals . . . the bulky strength of the ram, the wily avidity of the monkey, and the stolid patience of the toad. In this way, his illustrations represent a continuation of the bestiary tradition of late antiquity and the middle ages.

◁118
LE SINGE 1936
Etching and aquatint 14¼ × 11. Signed. On paper watermarked "Ambroise".

◁119
LE CRAPAUD 1936
Etching and aquatint. 16½ × 12¼. Signed.

(End of l'Histoire Naturelle)

◁120
HIBOU AU FOND BLANC
1947
Lithograph. 25 3/16 × 16 9/16. M.53. Signed and numbered 7/50.
At Antibes in 1946 Picasso acquired an owl which became a favourite pet and the subject of a number of studies and lithographs. From this time on, lithography occupies a leading place in Picasso's printmaking oeuvre.



◁121
LA FEMME AU FAUTEUIL
1947
Lithograph in six colours. 18½ × 12⅝. M.69. Signed and numbered 23/50.

◁122
GRANDE NATURE MORTE AU COMPOTIER 1947
Lithograph. 18¾ × 24¼. M.73 ii. Signed and numbered 20/20. On Arches. Mourlot records an edition of 50, although this is numbered 20.

◁123
LA DORMEUSE 1947
Lithograph. 19¾ × 25½. M.81. Signed and numbered 2/50. On Arches.

◁124
PETIT NU ASSIS AU MIRROR 1947
Lithograph. 12⅜ × 19⅛. M.100. Signed and numbered 17/50. On Arches.

◁125
NATURE MORTE 1947
Lithograph. 13 × 19½. M.108. Signed and numbered 50/50.

CARMEN DES CARMEN

Originally published as "Picasso–Carmen. Sur le texte de Prosper Mérimée" in 1949, with etchings by Picasso, re-published in 1960 with added plates. These impressions are on Japon nacré. It was almost inevitable that Picasso, a Spaniard living in France, should one day illustrate the celebrated romance of Prosper Mérimée, the first French writer to capture the unique flavour of Spanish life. At the same time the story invited Picasso to return once more to his old concern with the bullfight.

◁126
CENTAURE DANSANT, FOND NOIR 1948
Lithograph. 19 × 26. M.121. Signed and numbered 35/50. On Arches.

◁127
FIGURE NOIR 1948
Lithograph. 25⅜ × 19⅜. M.126. Signed and numbered 48/50. On Arches.

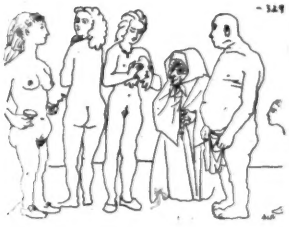
◁128
LE CRAPAUD 1949
Lithograph. 19¼ × 25¼. M.144. Signed and numbered 24/50.

◁129
VENUS ET L'AMOUR (AFTER CRANACH) 1949
Lithograph. 26¾ × 18½. M.183 ii. Signed and numbered 8/50. On Arches.

◁130
CARMEN 1949
Aquatint. 16⅛ × 12⅛. Signed and numbered XV/XXX.

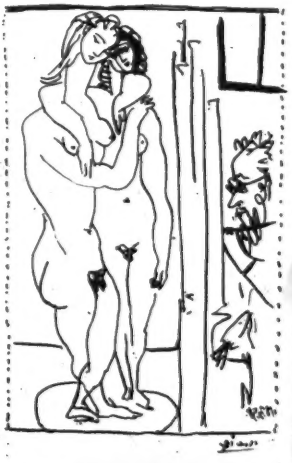
◁131
THE MATADOR 1949
Aquatint. 16⅛ × 12⅛. Signed and numbered XV/XXX.

◁132
THE PICADOR 1960
Etching. $7\frac{7}{8} \times 5\frac{7}{8}$. Signed and numbered XVI/XXX.



◁133
TORERO Y SEÑORITA 1960
Lithograph in colour. M.332.
Signed and numbered XIX/XXX.

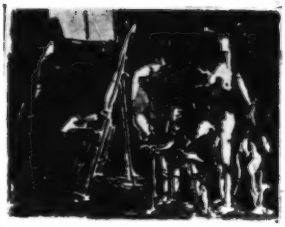
(End of Carmen series)



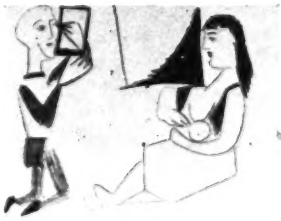
◁134
LA FAMILLE 1953
Lithograph. $15\frac{3}{4} \times 10\frac{3}{4}$. M.235.
Signed and numbered 48/50. On Arches.

135
LA MÈRE ET LES ENFANTS 1953
Lithograph. $19 \times 29\frac{1}{4}$. M.239.
Signed and numbered 16/50.

◁136
MÈRE ET ENFANTS 1953
Etching and aquatint. $10\frac{3}{16} \times 12\frac{7}{16}$. Signed and numbered 10/50. Published by Leiris in 1961.



◁137
PERSONNAGES ET COLOMBE 1954
Lithograph. $19\frac{1}{4} \times 25\frac{3}{4}$. M.254. Signed and numbered 24/50. On Arches.



◁138
LES DEUX MODÈLES NUES 1954
Lithograph. $23 \times 14\frac{1}{2}$. M.256. Signed and numbered 24/50. On Arches.
This and the following five prints are connected with the series of more than 180 drawings begun at a time of great emotional crisis at the end of 1953. Although they deal with the familiar theme of the painter and his model, they are now infused with a tragic awareness of the realities of old age.

◁139
DEUX CLOWNS 1954
Lithograph in colours. $29\frac{1}{8} \times 21\frac{3}{8}$. M.264. Signed and numbered 11/50.

◁140
VISITEURS DEVINS À L'ATELIER 1955
Aquatint. $19\frac{1}{2} \times 25\frac{1}{4}$. Signed and numbered 41/50.

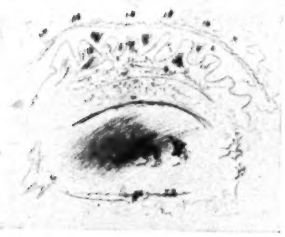
◁141
LE CLOWN LA GLACE 1954
Lithograph in colours. $9\frac{3}{8} \times 12\frac{3}{8}$. Signed and numbered 44/75. Editions Verve.
(estampe)

◁142
LE CLOWN ET L'ÉCUYÈRE 1954
Lithograph in colours. $10\frac{1}{2} \times 12\frac{1}{4}$. Signed and numbered 36/75. Editions Verve.
(estampe)

◁143
LE PEINTRE SUR LA PLAGE 1955
Aquatint. $18\frac{7}{8} \times 32\frac{3}{8}$. Signed and numbered 35/50. On Arches.

◁144
PORTRAIT DE MAX JACOB 1956
Etching. $7\frac{3}{4} \times 5\frac{7}{8}$. Signed and numbered 16/60. On B.F.K. Rives.

◁145
NU DE DOS 1956
Etching. 7¾ × 5¾. Signed and numbered 16/60. On Rives.



◁146
CORRIDA 1957
Lithograph in colours. 18 × 24½. M.303. Signed and numbered 15/50. On Arches. Published by Leiris.

◁147
BUSTE DE PROFIL 1957
Lithograph. 25½ × 20. M.306. Signed and numbered 3/50.

◁148
FEMME AU CORSAGE AUX FLEURS 1957
Lithograph. 25¾ × 16½. M.307. Signed and numbered 6/50. On Arches.

149
FEMME À LA BLOUSE À FLEURS 1957–58
Lithograph. 25¾ × 16½. M.307. Signed and numbered 6/50. On Arches.

LINOCUTS

In the late 1950's Picasso took up the linocut medium in a lengthy series of blocks that resume many of his most important themes: the bullfight, classical mythology, pastoral scenes, still lifes, and the artist and his model.

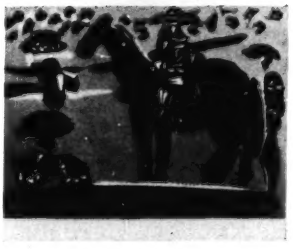
◁150
JACQUELINE LISANT 1958
Lithograph. 22"× 17¼. M.309 iii. Signed and numbered. On Arches.

◁155
BANDERILLES 1959
Linocut in colours. 6½ × 9. Signed and numbered 6/50.

◁151
SCENE AUX QUATRE PERSONNAGES 1959
Etching. 9⅜ × 10. Signed and numbered 32/50. Published by Leiris.

◁156
FEMME COUCHÉ ET HOMME À LA GUITARE 1959
Linocut in colours. 20⅞ × 25¼. Signed and numbered 25/50.

152
LA COGIDA 1959
Aquatint. 7⅞ × 11⅛. Signed artist's proof. On paper with a bull's head watermark.
Plate 18 of "La Tauromaquia", text by Pepe Illo published by Gili in Barcelona. One of the 12 impressions signed by the artist.



◁157
PICADOR 1959
Linocut in colours. 6⅜ × 8⅜. Signed and numbered 25/50.

153
HOMME AUX BRAS CROISÉS 1960
Etching. 14¼ × 6¼. Signed and numbered 3/6. On Arches.

◁154
PERSONNAGES ET NU 1960
Etching. 10½ × 8¼. Signed and numbered 10/50. Published by Leiris.

◁158
BUSTE DE FEMME AU CHAPEAU 1962
Linocut in colours. 24¾ × 21. Signed and numbered 36/50. On Arches.

159
TÊTE DE FEMME 1962
Linocut in colours. 25¼ × 20⅞.
Signed and numbered 33/50. On Arches.

160
FEMME AU CHAPEAU 1962
Linocut in colours. 13¾ × 10⅛.
Signed and numbered 6/50. On Arches.

161
FEMME AU CHAPEAU
À FLEURS 1962
Linocut in colours. 13¾ × 10⅛.
Signed and numbered 31/50. On Arches.

◁162
DANAÉ 1962
Linocut in colours. 10⅜ × 13¼. Signed and numbered 3/50. On Arches.

◁165
FEMME AUX CHEVEUX FLOUS 1962
Linocut in colours. 13⅞ × 10⅜. Signed and numbered 33/50. On Arches.

◁163
GRANDE TÊTE 1962
Linocut in colours. 25¼ × 20¾. Signed and numbered 42/50. On Arches.

◁166
HOMME BARBU COURONNÉ DE FEUILLAGE 1962
Linocut in colours. 13¾ × 10¾. Signed and numbered 8/50.

164
FEMME AU CHAPEAU 1962
Linocut in colours. 13¾ × 10¾. Signed and numbered. Edition of 50.

◁167
GRANDE TÊTE DE FEMME AU CHAPEAU ORNÉ 1962
Linocut in two colours. 25¼ × 21. Signed and numbered 36/50

◁171
LE CHAPEAU À FLEURS
1963
Linocut in colours. 21 × 15¾.
Signed and numbered 6/50.

◁168
LE DÉJEUNER SUR L'HERBE 1962
Linocut in colours. 13¾ × 10¾.
Signed and numbered 32/50.

REGARDS SUR PARIS

◁169
L'HOMME À LA FRAISE.
1963
Linocut in colours. 21 × 15¾
Signed and numbered 31/50.

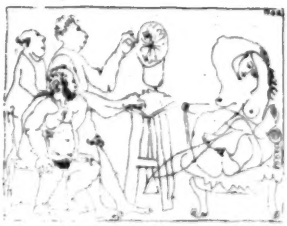
◁170
LA DAME À LA COLLERETTE 1963
Linocut in colours. 21 × 15¾.
Signed and numbered 5/50.

172
FUMEUR 1964
Soft ground etching in colours. 16⅛ × 12½. Signed and numbered 36/50. On Auvergne.

◁173
FUMEUR 1964
Aquatint in colours. 16⅛ × 12½. Signed and numbered 43/50. On Auvergne.

THE ARTIST'S STUDIO

Published in 1962 by Sauret, with plates by Picasso, Braque, Segonzac and others. 190 were printed of which ten (including our impressions) are on Japon nacré. *Regards sur Paris* is a book comprising ten texts written by ten members of the Académie Goncourt. Each text is illustrated with original lithographs by a different artist. Picasso made these lithographs to illustrate Pierre Mac Orlan's "Flore et Jaune".



◁174
LE PEINTRE 1962
Lithograph. 17 × 13. M.353. Signed and numbered VI/X. On Japon nacré.

175
LE PEINTRE ET SON MODÈLE 1962
Lithograph. M.345. Signed and numbered VI/X. On Japon nacré.

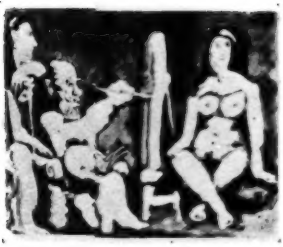
176
LE PEINTRE ET SON MODÈLE 1962
Lithograph. 17 × 24¾. M.355. Signed and numbered VI/X. On Japon nacré.

A series of plates on this theme were made between 1963 and 1965. They are all dated, and some are numbered, in the plate. All are printed on Auvergne. Ten years after the set of drawings begun in 1953 Picasso returned to the theme of the artist and his model in an important series of etchings and aquatints. Generally conceived in terms of a personal confrontation between two individuals, the painter and his model, the plates have strong sexual overtones. In comparison with the earlier series, however, they reflect an enhanced acceptance of the human condition and the mordant self-laceration is attenuated.

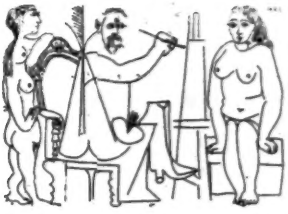
◁177
THE ARTIST'S STUDIO
13.10.63
Etching. 12¼ × 16½. Signed and numbered 42/50.

◁178
The ARTIST'S STUDIO
18.11.63
Etching and aquatint. 9¾ × 13½. Signed and numbered 43/50.

◁179
THE ARTIST'S STUDIO
26.11.63
Aquatint. 9⅛ × 13½. Signed and numbered 6/50.

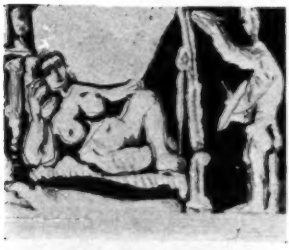


◁180
THE ARTIST'S STUDIO
4.12.63
Dry point, etching and aquatint. 13¾ × 16¾. Signed and numbered 5/50.



◁181
THE ARTIST'S STUDIO
5.12.63
Etching. 9¼ × 13¼. Signed and numbered. 6/50.

◁182
THE ARTIST'S STUDIO
6.12.63
Engraving and aquatint. 16½ × 18¾. Signed and numbered 3/50.



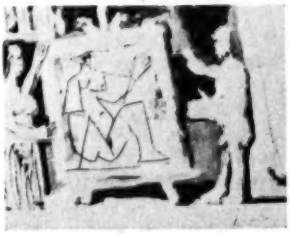
◁183
THE ARTIST'S STUDIO
3.1.64
II. Etching and aquatint. 9¼ × 13¼. Signed and numbered 43/50.

◁184
THE ARTIST'S STUDIO
5.2.64
Etching and aquatint. 12⅝ × 18¾. Signed and numbered 42/50.

◁185
THE ARTIST'S STUDIO
1.3.65
Aquatint. 15⅛ × 10⅞. Signed and numbered 33/50.

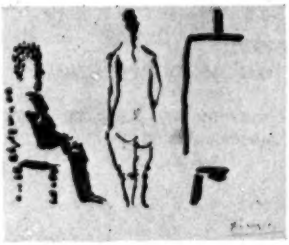
◁190
THE ARTIST'S STUDIO
II. Etching and aquatint. 8¾ × 12¾. Signed and numbered 43/50.

186
THE ARTIST'S STUDIO
1.3.65
IV. Etching and aquatint. 15 × 11. Signed and numbered 28/50.



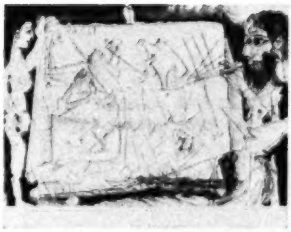
◁191
THE ARTIST'S STUDIO
12.3.65
III. Etching and aquatint. 8¾ × 12¾. Signed and numbered 43/50.

◁187
THE ARTIST'S STUDIO
2.3.65
Dry point. 12½ × 16½. Signed and numbered 5/50.



◁192
THE ARTIST'S STUDIO
12.3.65
IV. Dry point and aquatint. 10¾ × 14⅞. Signed and numbered 28/50.

◁188
THE ARTIST'S STUDIO
9.3.65
Etching and aquatint. 10¾ × 14⅞. Signed and numbered 28/50.



◁193
THE ARTIST'S STUDIO
13.3.65
III. Etching and aquatint. 12¾ × 18½. Signed and numbered 28/50.

◁189
THE ARTIST'S STUDIO
10.3.65
II. Etching and aquatint. 8¾ × 12¾. Signed and numbered 43/50.

◁194
THE ARTIST'S STUDIO
13.3.65
IV. Dry point and aquatint. 9¾ × 15½. Signed and numbered 29/50.

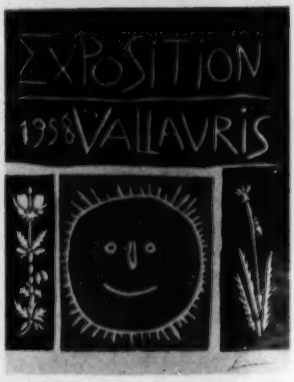
◁195
THE ARTIST'S STUDIO
14.3.65
I. Dry point and aquatint. 9¾ × 15½. Signed and numbered 43/50.

196
THE ARTIST'S STUDIO
15.3.65
II. Etching and aquatint. 9⅞ × 15½. Signed and numbered 28/50.

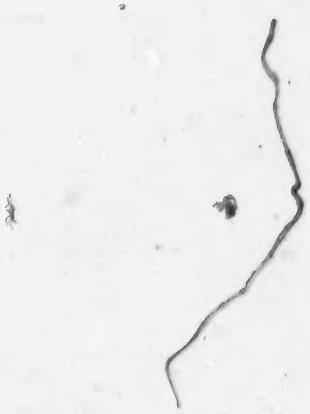
◁197
THE ARTIST'S STUDIO
15.3.65
Aquatint. 10¾ × 14⅞. Signed and numbered 28/50.

◁198
LE MODÈLE 1965
Etching and aquatint. 15 × 11. Signed and numbered 28/50. On Auvergne.

◁199
HOMME ET FEMME 1965
Aquatint. 8¾ × 12¾. Signed and numbered 43/50. On Auvergne.



200
PORTRAIT DE JACQUELINE 1956
Lithograph in colours. 21 × 16. M.289. One of 500, of which 100 are without lettering.



201
EXPOSITION DE CÉRAMIQUES 1958
Lithograph in colours. 26 × 19. M.313. One of 500 on vélin d'Arches.

◁202
TOROS, VALLAURIS 1958
Linocut in colours. 25½ × 20¾. Signed and numbered 41/195.

◁203
EXPOSITION VALLAURIS 1958
Linocut in colours. 25¼ × 21. Signed and numbered 85/175.

204
AFFICHES ORIGINALES 1959
Lithograph in colours. 27 × 19½. M.323. One of 1000 on vélin d'Arches.

205
EXPOSITION VALLAURIS 1960
Linocut in colours. 25¼ × 20¾. Signed and numbered 31/70.

206
EXPOSITION VALLAURIS 1961
Linocut in colours. 25¼ × 20¾. Signed and numbered 128/175.

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